

# Art in Public Spaces

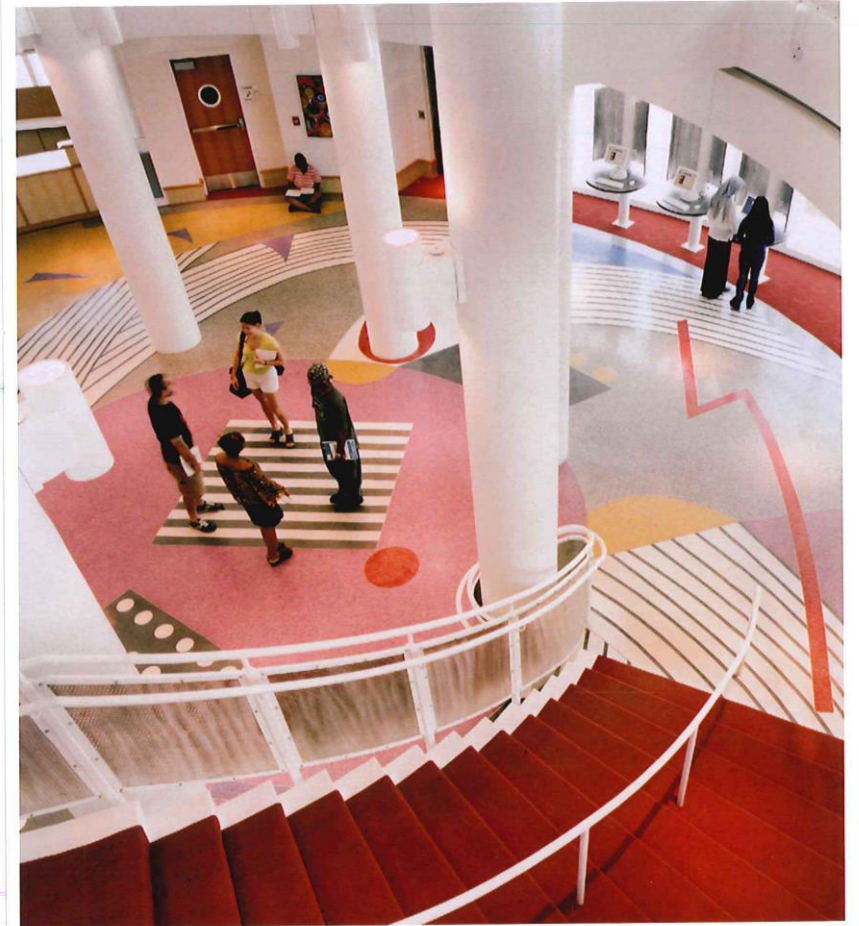
## Art in Public Spaces Registry

### Overview

Connecticut's Art in Public Spaces program was established by the General Assembly in 1978.

1% of the cost of construction or renovation of publicly accessible state buildings is allocated for the commission or purchase of artwork for the building projects.

Nearly 400 works have been commissioned since the program's inception and represent a wide variety of media and range in scale.



# Locations of Public Art commissioned through the Art in Public Spaces Program

Community Colleges

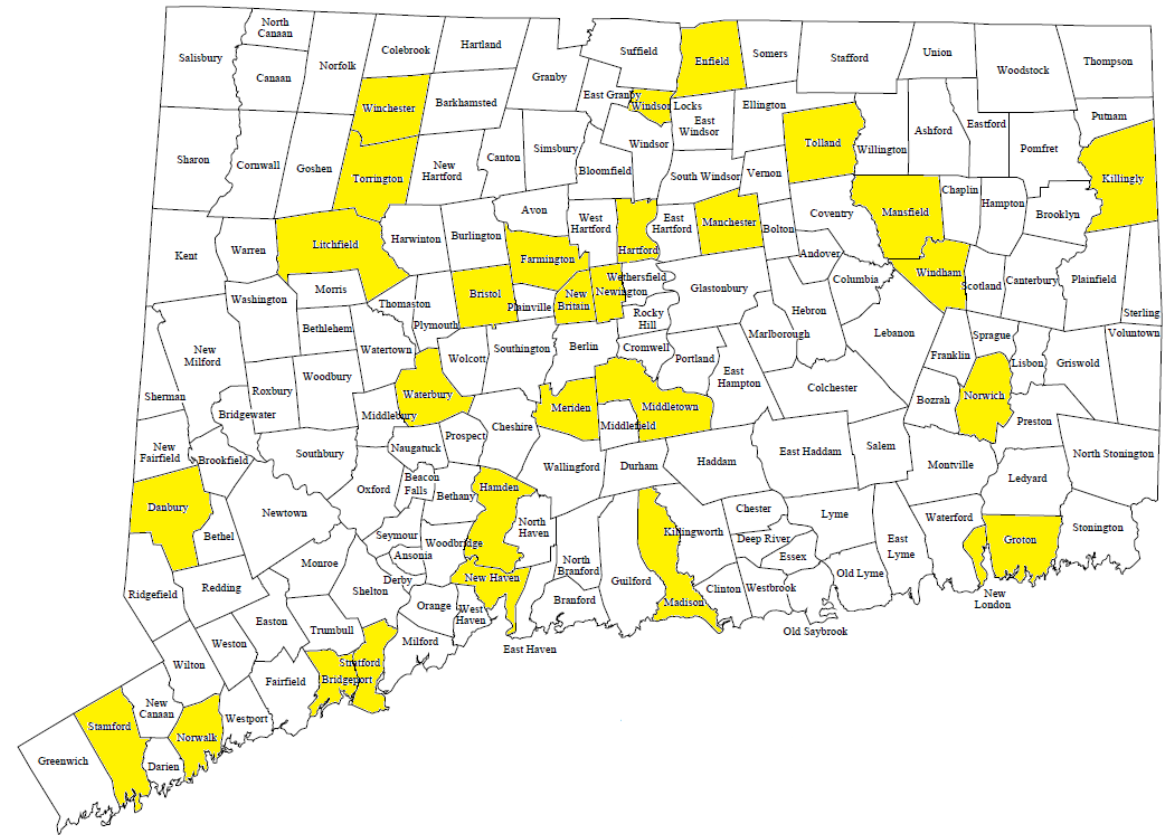
State Universities

Courthouses

State Agency owned buildings

Technical High Schools

Art in Public Spaces projects are associated with bond funded, state managed construction projects.

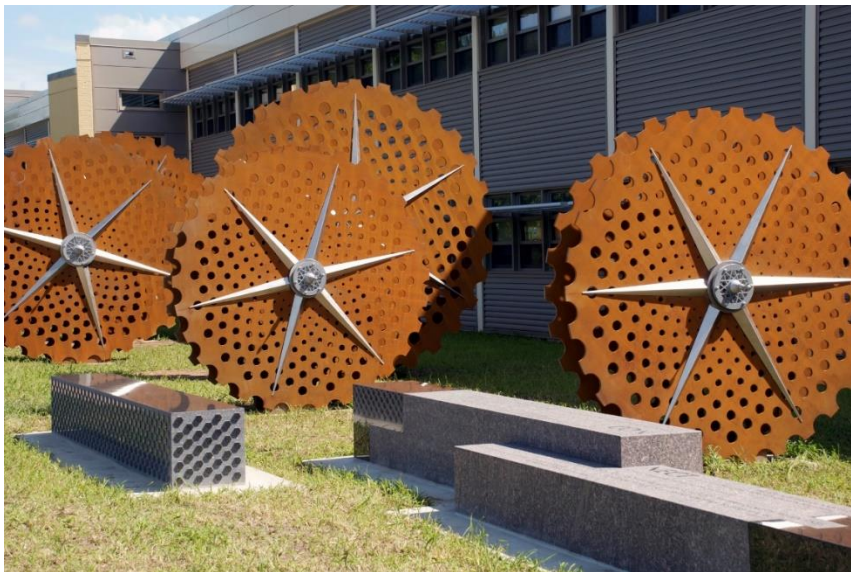
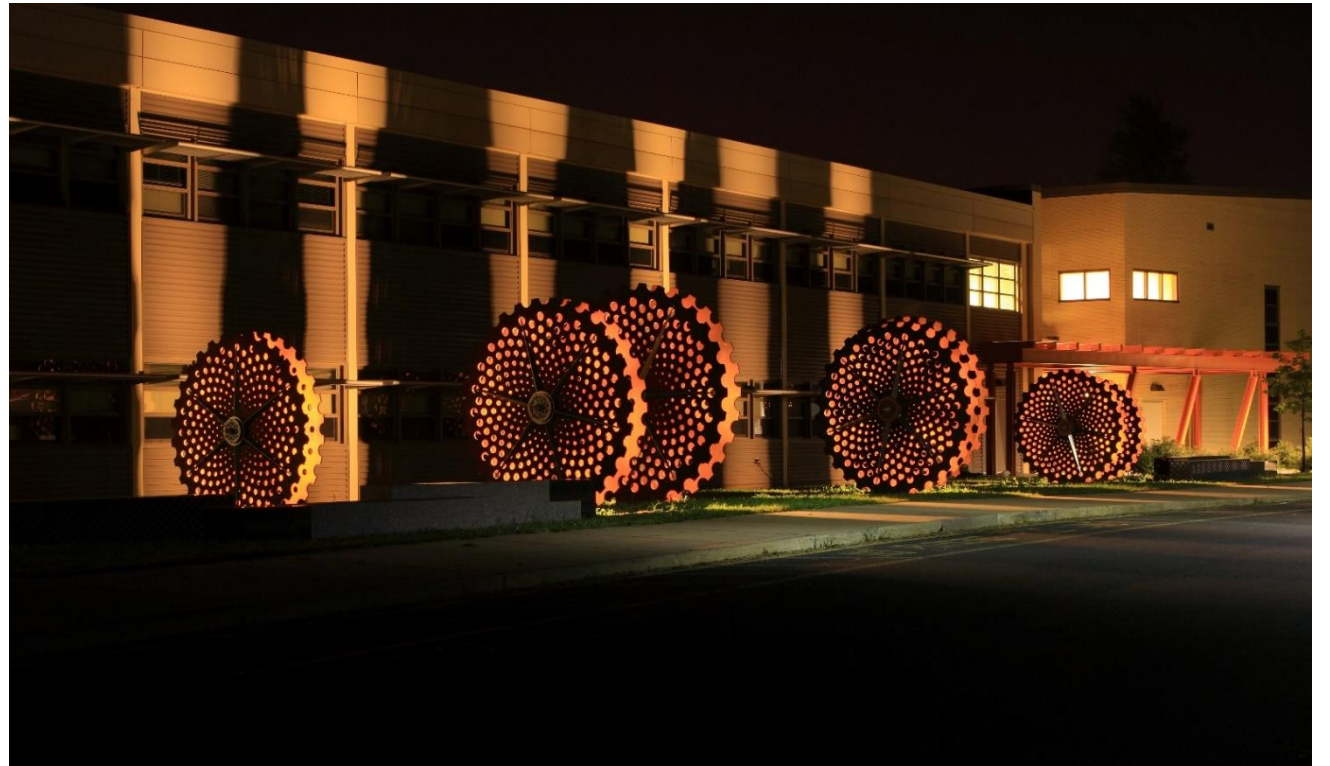






***Planetary Conditions*** by Leila Daw (CT artist) for the Bradley International Airport in Windsor Locks





***Engage*** by Janet Lofquist for EC Goodwin Technical High School in New Britain.

Commissioned artworks are site-specific in design. Engage symbolically refers to both technical and academic emphasis of the school's curriculum.

- The gears suggest manufacturing processes and the concept of interchangeable parts, they also reference time and motion.
- Quotes selected by students at E.C. Goodwin are inscribed into the seating surfaces of the two bench groupings that serve as bookends to the sculptural installation.





***Perambulations*** by Jo Yarrington (CT artist) for Quinebaug Valley Community College in Danielson

A great example of a studio artist shifting into the realm of public art. The installation includes photographic images mounted on lexon panels placed between glass. The installation captures the four seasons of the region through abstract photographic imagery.

# Art in Public Spaces Process

- Establish a Site Committee
- Assign Arts Professional Reviewers
- Define the Project and develop an RFQ
- Advertise the opportunity
- Review Art in Public Spaces Registry *(or CreativeGround)*
- Proposal Development
- Proposal Review & Selection
- Contract Documents
- Fabrication & Installation

***Thinking Globally in  
Human Scale*** by  
Kana Tanaka for  
CCSU in New Britain



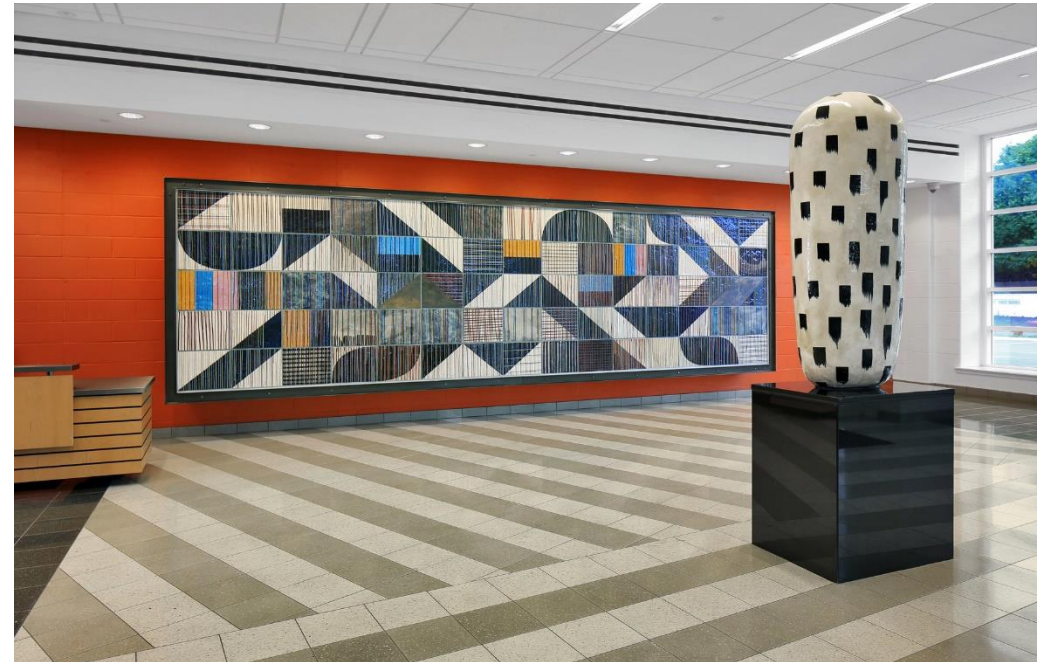


# Site Committee

Generally consists of 5-7 members and includes the following:

- Members of the Client Agency
- Project Architect
- May include students, community members, etc.

***Passage*** by Jun Kaneko for Eli Whitney Technical High School in Hamden.

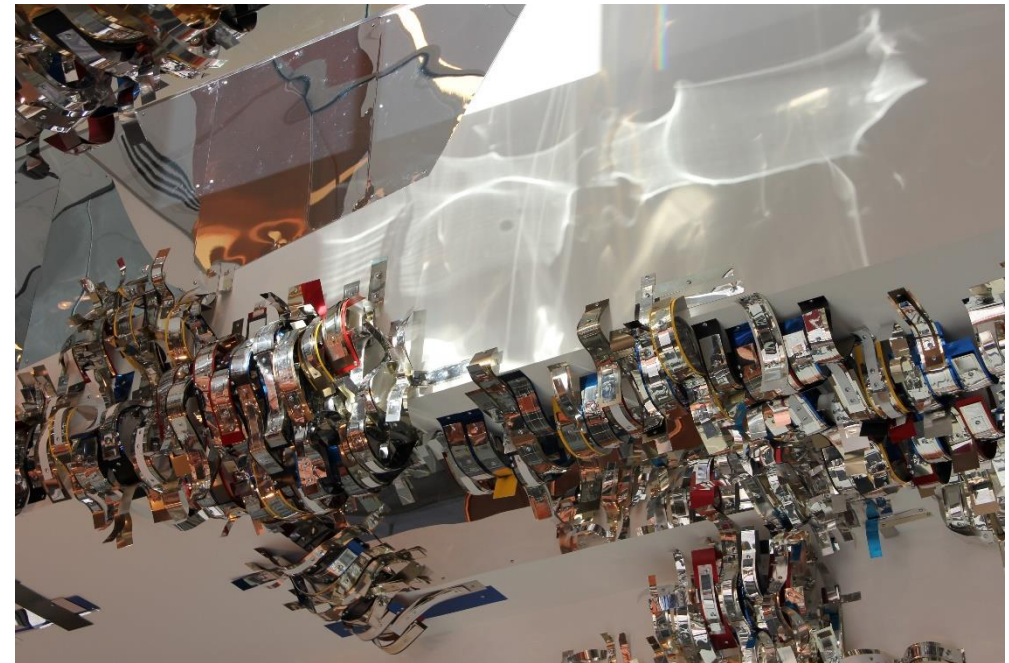
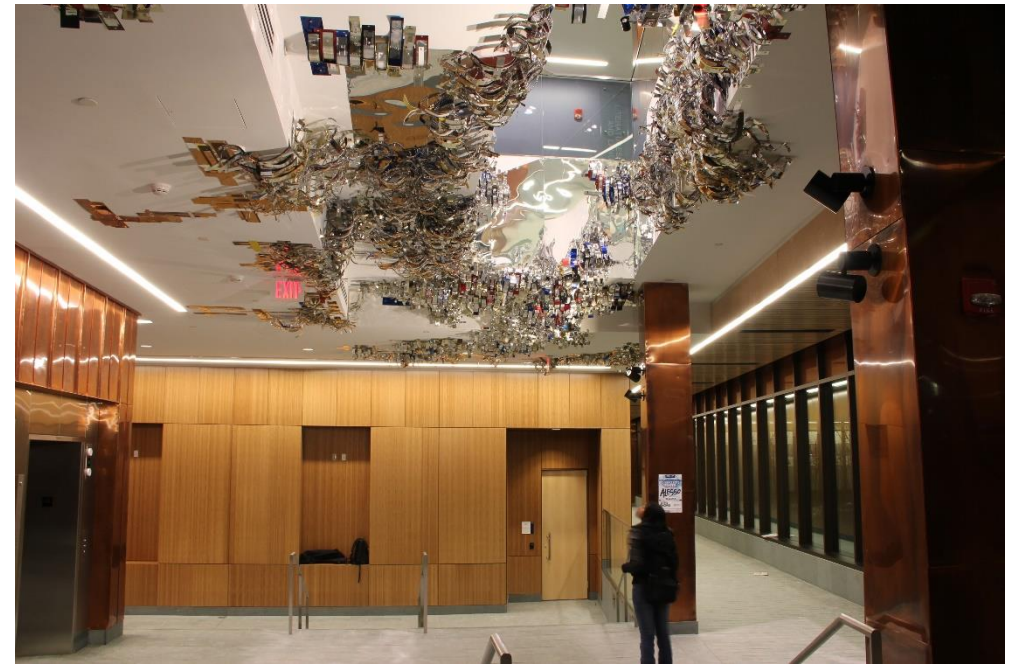




# Arts Professional Reviewers

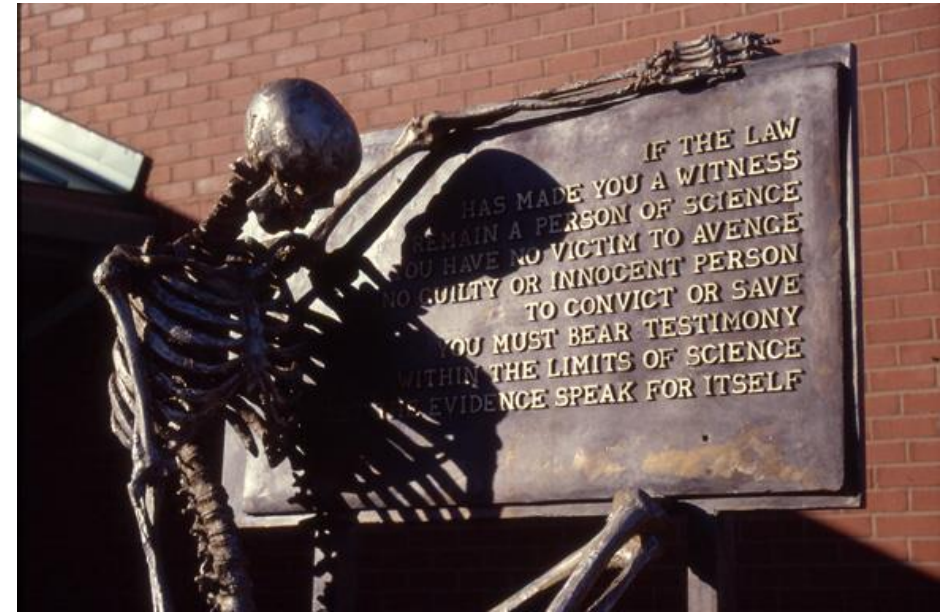
- The Site Committee is joined by professional arts reviewers who participate in the selection process.
- Arts professional support is critical – provides an external perspective and ensures quality and appropriateness of the artists selected for proposal development.
- Interested in serving as an Arts Professional Reviewer? Register through COA's online platform.
  - Register at <https://ctartistregistry.fluidreview.com>
  - Sign in (or create an account), then select **Panel Reviewer** from the drop down menu.

**Merge** by Sharon Loudon for the  
University of Connecticut in Storrs



# Arts Professional Reviewers

- The role will vary from project to project.
- Most projects include at least one Arts Professional Reviewer while others may include up to three.
- Primary Reviewers may take on greater roles and assist with a deeper review of the Art in Public Spaces Registry. Including a thorough review of the database they may develop and participate with presentations at the committee meetings.
- General reviewers only attend committee meetings and serve as an additional voice in the selection process.
- Reviewers are compensated for their services.



***Witness*** by Bright Bimpong for the Forensic Science Laboratory in Meriden



# Define Project – develop an RFQ (or RFP)

COA generally uses an RFQ process - Request for Qualifications

Programs administer public art **Calls for Artists** using various formats with Request for Proposals (RFP) and RFQ's as the most common.

There are pros and cons for both:

## RFQ

- Artists submit a **PORTFOLIO** for consideration.
- Portfolios are reviewed, a committee shortlists a small group of artists for proposal development. With this process, artists are informed of the # of competitors.
- Artists are generally compensated for proposal development using this process.
- Artists often feel they can provide deeper and more thoughtful proposals using this process.

## RFP

- Artists directly submit a **PROPOSAL** for the project
- Proposals are reviewed and the # of competing artists is unknown to all involved (artists and administrators).
- Artists are not compensated for proposal development.
- Inconsistency in the amount of time and interest artists invest in proposal development.
- More commonly used for small budget projects seeking local artists who often have limited public art experience.

# RFQ – Art in Public Spaces Registry

- The Art in Public Spaces Registry is a collection of artist portfolios by those interested in being considered for CT's 1% for Art projects.
- The Registry is OPEN for submissions at any time.
- Each RFQ will identify a submission DEADLINE.
- Artist who submit by the deadline will be processed in time for the upcoming review.
- Artists who submit after the deadline may still have the opportunity to be included in the review. It all depends on when submissions are processed and when meetings take place as the Registry is OPEN for submissions on an ongoing basis.

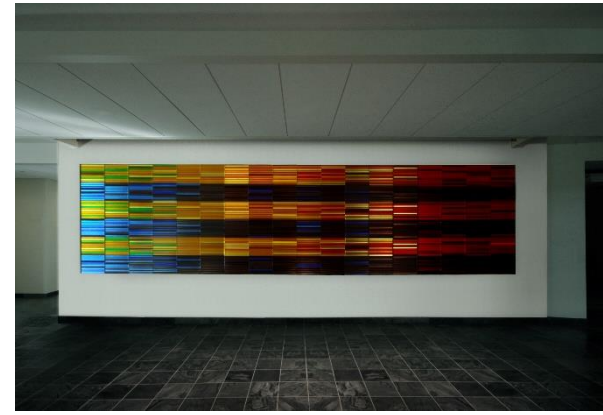
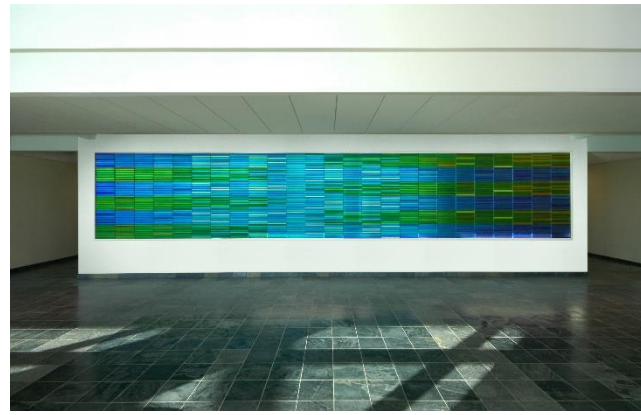


# RFQ – Advertising the Opportunities

COA advertises each RFQ:

- On the COA website and Facebook page
- The Department of Administration Services (DAS) Contracting Portal
- Listserv email through the Americans for the Arts Public Art Network

RFQ's are generally posted for a minimum of 4 weeks



***Echo*** by Paul Housberg  
for Naugatuck Valley  
Community College in  
Waterbury

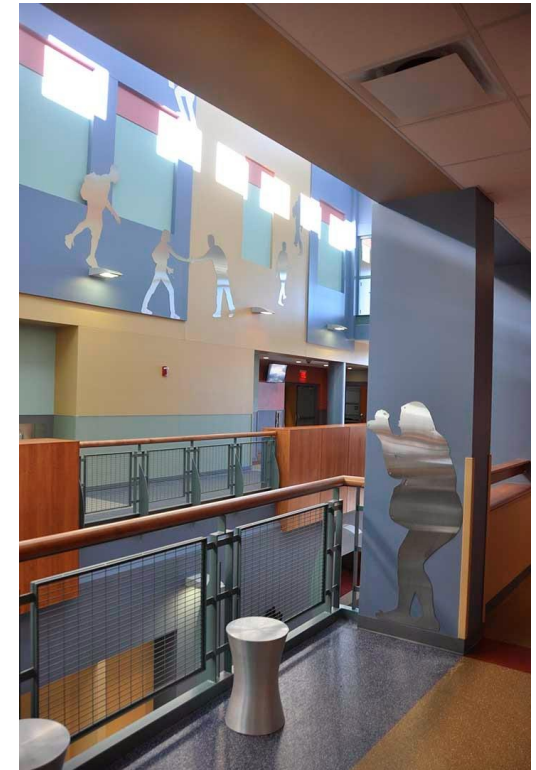
fused/cast glass mounted  
on reflective surface

# Registry Review

- Following the RFQ deadline, the committee reconvenes and reviews artist portfolios registered in the database.
- Arts Professional Reviewers generally conduct a preliminary screening prior to the committee meeting.
- The combined Site Committee and Arts Professional reviewers will review collaboratively and narrow the selection down to approx. 5 (+/-) artists who will be invited to develop site-specific proposals.
- In addition to the shortlisted artists, alternates will be established should any of the invited artists choose to decline the invitation.



***Passing Through***  
by Brad Guarino  
for Tunxis  
Community  
College in  
Farmington





# Proposal Development

- Approximately 5 (+/-) artists will receive an invitation from COA to submit a proposal.
- Only shortlisted artists will be notified. Artists are encouraged to check COA's website for project updates.
- Artists are compensated for proposal development & generally given 2 months.
- Proposals are received through COA's online portal, downloaded, then emailed to the committee for review.



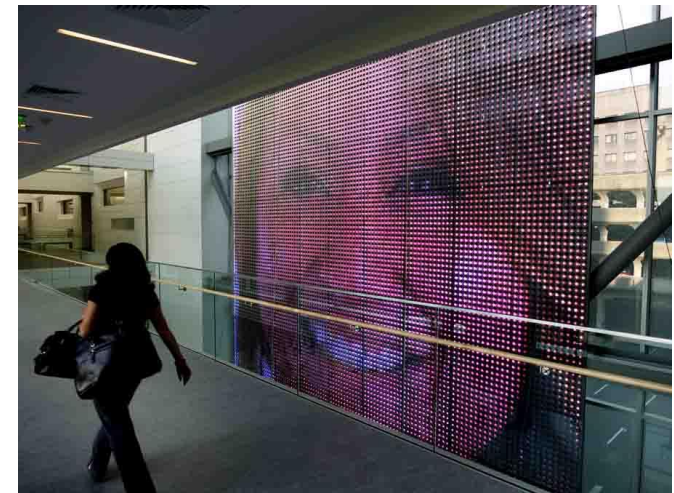
***End of the Line/West Rock*** by Nancy Holt  
for Southern Connecticut State University

# Proposal Review

- The committee reconvenes and either COA or the Primary Arts Reviewer assigned to the project presents the proposals to the committee.
- Committee members score and rank.
- A final selection is made OR the committee further shortlists the artists and requests further proposal development.
  - May include: revisions, refinement, interviews, site visits



***College Faces*** by  
Electroland for  
Gateway Community  
College in New Haven





# Art in Public Spaces Registry

## **Artist Registry Discipline**

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This registry is open to both Out-of-State artists and Connecticut artists. Select ONLY ONE (1) discipline and submit up to 12 images. Portfolios must demonstrate the ability to consider and successfully carry out large-scale public art commissions.

Art in Public Spaces Disciplines:

- **Architectural Integration / Multi-Disciplinary:**  
Artists in this category must display a diverse body of work that cannot be classified solely under Mural or Sculpture. Additional examples include: plazas, light-based installations, artworks highly integrated into the built environment, earthworks and landscape-based installations.
- **Mural (2D):**  
Artists in this category must display a body of work consisting of two-dimensional and/or wall mounted installations. Examples include: painting and photo based murals, mosaics, clay wall reliefs, 2D stained glass, and two-dimensional wall mounted installations.
- **Sculpture (3D):**  
Artists in this category must display a body of work consisting of three-dimensional installations, freestanding or suspended sculpture of all mediums.

## How to Register

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Registrations are ONLY accepted through COA's online Art in Public Spaces Registry portal <http://ctartistregistry.fluidreview.com/> . E-mail and paper submissions will not be accepted. Contact Tech Support at [support@fluidreview.com](mailto:support@fluidreview.com) for technical related questions.

### Preparing a Registration:

- Carefully consider the disciplines (review the definitions for clarification).
- Select the discipline which best aligns with the body of work included in the submission.
- COA reserves the right to return, or request more applicable images if the artwork is not successfully aligned with the discipline identified in the submission.

### Art in Public Spaces (AIPS) Registry Required Registration Materials:

|                                 |  |
|---------------------------------|--|
| <b>Registration Information</b> | Complete the registration information in the e-granting system.  |
| <b>Contact Sheet</b>            | Upload the <a href="#">Registry Contact Sheet</a> , up to 12 images <i>(or create your own 1 page contact sheet)</i>           |
| <b>Identification Sheet</b>     | Upload the <a href="#">Registry Identification Sheet</a> <i>(or create your own 1 page corresponding identification sheet)</i> |
| <b>Resume or Bio</b>            | Upload a brief Resume or Bio   |
| <b>Digital Portfolio</b>        | Upload a portfolio: minimum 1 - maximum 12 images JPEG files   |

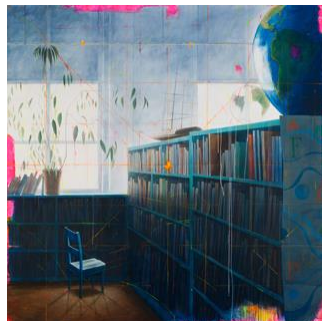


## Optional Registration Materials:

- Artists may include (up to 2) YouTube and/or Vimeo links within the registration software. Additional links may be listed in uploaded documents.
- Artists are encouraged (but not required) to provide a brief Public Art Statement.

## Helpful Tips & Information:

- If you are experiencing problems using the templates provided by COA, then create your own one page (8 ½" x 11") Contact Sheet with up to 12 images using a format/method that works for you. Templates provided by COA are provided as a guide.
- COA prints Contact Sheets and Identification Sheets and includes them in binders. Public Art Committees then review the printed documents as our primary review method. Further review of images uploaded in the portal is a secondary feature of the process.
- COA primarily utilizes an RFQ process by seeking the qualifications of artists. A review of the registry is conducted and a group of artists is shortlisted and invited to submit site-specific proposals.



Series of Paintings  
by Peter Waite  
For UConn



## Department of Economic and Community Development

Office of the Arts

### Art in Public Spaces Registry

#### Welcome to Connecticut Artist Registry

The **Art in Public Spaces Registry** online portal serves as the registration site for artists interested in being considered for public art opportunities through COA's Art in Public Spaces program and for arts professionals interested in serving as review panelists.

**IMPORTANT NOTE for artists submitting in response to Art in Public Spaces opportunities.** The Art in Public Spaces Registry allows artists to submit ONE registration form and be considered for multiple projects. The program operates using a registry format in which there is **NO APPLICATION** (unless otherwise specified). Public art committees review portfolios and shortlist a group who will be invited to submit site-specific proposals. [For a listing of current public art RFQ's.](#)

- COA accepts submissions to the Art in Public Spaces Registry on an ongoing basis.
- Each Art in Public Spaces project posts its own specific registration deadline.
- Submit your portfolio through the online portal and follow the instructions.
- COA will **ONLY** contact artists who have been shortlisted for further consideration and proposal development. Project updates are made available on the the [Art in Public Spaces Opportunities and Project Updates](#) web page.

#### Sign In

Email:

Password:

[Trouble Signing In?](#)

#### Need An Account?

COA utilizes the FluidReview online platform to support the Art in Public Spaces Registry.

If you have an existing account within the FluidReview system, then simply log in.

If you are new, you will need to create an account.

<https://ctartistregistry.fluidreview.com/>





## Art in Public Spaces Registry

[Home](#)

### Submissions

You haven't submitted anything yet.

#### Create a new submission?

Please fill any of the necessary information shown below (if applicable) to get started.

Category:

Get Started

#### Create a new submission?

Please fill any of the necessary information shown below (if applicable) to get started.

Category:



- Please Choose--
- Art in Public Spaces Registry**
- Connecticut Visual Artist Registry (for Connecticut Artists ONLY)
- Panel Reviewer

| Task  | Status                | Actions               |
|---|-----------------------|-----------------------|
| <a href="#">AIPS Registration Information</a>   | INCOMPLETE            | <a href="#">Start</a> |
| Required. Complete your registration information.   |                       |                       |
| <a href="#">AIPS Image Sheet</a>  | INCOMPLETE            | <a href="#">Start</a> |
| Required. Download the Artist Registry <a href="#">Image Sheet</a> (MS Word file), complete and upload in this section. Use the template provided or create your own one-page contact sheet.                |                       |                       |
| <a href="#">AIPS Image Identification Sheet</a>   | INCOMPLETE            | <a href="#">Start</a> |
| Required. Download the Artist Registry <a href="#">Image Identification Sheet</a> (MS Word file), complete and upload in this section. Use the template provided or create your own one-page contact sheet. |                       |                       |
| <a href="#">Resume or Bio</a>   | INCOMPLETE            | <a href="#">Start</a> |
| Required  |                       |                       |
| <a href="#">Upload a Portfolio</a>  | INCOMPLETE            | <a href="#">Start</a> |
| Required (minimum 1 - maximum 12) JPEG files  |                       |                       |
| <a href="#">Provide a YouTube or Vimeo Link (1)</a>   | INCOMPLETE            | <a href="#">Start</a> |
| Optional  |                       |                       |
| <a href="#">Provide a YouTube or Vimeo Link (2)</a>   | INCOMPLETE            | <a href="#">Start</a> |
| Optional  |                       |                       |
| <a href="#">Upload a Public Art Philosophy Statement</a>  | INCOMPLETE            | <a href="#">Start</a> |
| Optional  |                       |                       |
| <a href="#">Submit your AIPS Registration</a>   | PREREQUISITES NOT MET |                       |

Artists **MUST** click on the "Submit your AIPS Registration" to complete the registration process.

## Registration Requirements:

- Complete the AIPS Registration Information Form
- Upload an AIPS Image Sheet
- Upload an AIPS Image Identification Sheet
- Upload a Resume or Bio
- Upload a Portfolio of up to 12 images

## Optional:

- Provide a YouTube or Vimeo Link
- Upload a Public Art Philosophy Statement

When complete, select "Submit your AIPS Registration"





COA utilized the contact sheets artists create and upload. Contact sheets are printed and tagged according to category and become a resource as reviewers and committees explore the portfolio of artists who are registered in the database.

Contact sheets are inserted into clear plastic sleeves with the Image Identification sheet included on the back side.

It is important for artists to develop strong contact sheets with clear and crisp images.

**Artists may use our template OR create your own one page contact sheet, either is acceptable.**

Strong presentations include larger images with clear images.

|       |             |                     |
|-------|-------------|---------------------|
| Name: | Discipline: | Date of Submission: |
|-------|-------------|---------------------|

Create a **ONE PAGE** Contact Sheet. Artists may use template provided **OR CREATE YOUR OWN** customized contact sheet with up to 12 images. Be sure to include titles and submit your corresponding Identification Sheet.

|                   |                   |                   |
|-------------------|-------------------|-------------------|
| Insert Image here | Insert Image here | Insert Image here |
| 1) Title          | 2) Title          | 3) Title          |
| Insert Image here | Insert Image here | Insert Image here |
| 4) Title          | 5) Title          | 6) Title          |
| Insert Image here | Insert Image here | Insert Image here |
| 7) Title          | 8) Title          | 9) Title          |
| Insert Image here | Insert Image here | Insert Image here |
| 10) Title         | 11) Title         | 12) Title         |

Contact sheets **MUST NOT** exceed one page in length.

The Image Sheet / Contact Sheet is a critical part of your registration as we use these sheets when conducting our review.

Committees and Reviewers have options to view the portfolios of artists in three different formats:

- Contact Sheets
- PowerPoint Presentations
- Direct access into FluidReview

Contacts sheets are generally used at the front end of a review to quickly view the body of work by artists registered in the database.

PowerPoints are generally created after conducting an initial review and provide an opportunity to share visuals with the greater committee.

Reviewers will often access the FluidReview system to view the images in greater clarity and is a point of access for the development of PowerPoint

# What Images should I include on my contact sheet?

- Include a variety of images that encompass your body of work.
- Unlike grant programs that seek consistency, the Art in Public Spaces Registry is designed as a single registration process for your portfolio to be reviewed by multiple projects – variety & depth of work is preferred.
- Don't provide too many images of a single project as it takes away valuable real estate to highlight further works. Detail images are helpful when they are necessary but use them sparsely.
- Compose images so they compliment one another.

**Only 12 Images!**  
Carefully select the best  
that represent your  
body of work in relation  
to public art.



Art in Public Spaces Registry  
Identificaiton Sheet

|            |             |                     |
|------------|-------------|---------------------|
| Your Name: | Discipline: | Date of Submission: |
|------------|-------------|---------------------|

Create a **ONE PAGE** Identification Sheet that corresponds with your Contact Sheet. Artists may use the template provided **OR CREATE YOUR OWN**.

| Image # | Title & Location | Dimensions & Materials | Date of completed or installed work & Value | Brief Description |
|---------|------------------|------------------------|---|-------------------|
| 1)      |                  |                        |   |                   |
| 2)      |                  |                        |   |                   |
| 3)      |                  |                        |   |                   |
| 4)      |                  |                        |   |                   |
| 5)      |                  |                        |   |                   |
| 6)      |                  |                        |   |                   |
| 7)      |                  |                        |   |                   |
| 8)      |                  |                        |   |                   |
| 9)      |                  |                        |   |                   |
| 10)     |                  |                        |   |                   |
| 11)     |                  |                        |   |                   |
| 12)     |                  |                        |   |                   |

Keep information brief. Identification sheets **MUST NOT** exceed one page in length (websites, YouTube, Vimeo links, etc.may be referenced).

Image Identification Sheet  
COA requests information about the submitted works samples as a tool for reviewers and committee members.

This document helps to provide greater clarity of the works samples.

Providing a value of the commissioned work is also beneficial for COA as then we are able to develop presentations to committee’s with an array of projects within their budget range. This helps to guide the committee in understanding their budget constraints.

# **Request for Qualifications (RFQ)**

## **Asnuntuck Community College**

### **Manufacturing Center**

#### **Enfield, Connecticut**

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About the Art in Public Spaces Program  
Project Summary  
Budget  
RFQ Deadline  
Eligibility  
About ACC and the Manufacturing Center  
Project Description  
Selection Process  
Project Timeline

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### **Project Summary:**

The Connecticut Office of the Arts (COA) and Asnuntuck Community College (ACC) are currently seeking the qualifications of artists for an exterior sculptural work of art for ACC in Enfield, Connecticut.

# How does COA use NEFA's CreativeGround?



## Evolution of the Art in Public Spaces Registry

It began as a **Slide Bank** with well over 20 categories to choose from and artists (both in-state and out-of-state could submit multiple submissions to any category.

The database was used for two purposes:

- To select artists for public art opportunities by both in-state and out-of-state artists
- To review CT artists for purchase & exhibition opportunities

Therefore, the database became two. The Art in Public Spaces Slide Bank and the Connecticut Artist Slide Bank. The same classifications carried over as submissions shifted to digital files with submissions sent via CD.

Then the online system emerged.

COA began with offering both the Art in Public Spaces Registry and the Connecticut Artist Registry but then about a year later, CreativeGround was released. The CreativeGround platform offers a more publicly accessible database better suited for the CT Artist Registry and therefore, COA recommends the use of CreativeGround as a site for artists to register when being considered for purchase and exhibition opportunities.



# Proposal Development

## Proposal: Overview

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As part of the on-line proposal submittal process, the following tasks are required.

- Complete the AIPS Proposal Form *(required - see section below of an overview of narrative questions).*
- Upload Project Budget *(required)*
- Upload Resume/Bio *(required)*

Artists must provide visuals as part of the proposal submittal. Choose one or more of the formats indicated below. *Additional formats may be possible.*

- Upload AIPS portfolio *(optional - upload a portfolio of image files)*
- Upload a Video *(optional - upload a short video file)*
- Upload a Document /Image File *(optional - upload a single document/image file such as a PDF of a PowerPoint)*

# Proposal Development

## Proposal: AIPS Proposal Form

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The **AIPS Proposal Form** includes the narrative questions provided below. Artists are advised to complete responses in MS Word or another word processing program, then cut and paste responses into the system. The on-line system provides the option to edit and save content; however it does not directly back-up data on your computer and it does not include spell-check capabilities.

### Description of your proposal / proposed project:

- Provide an overview of your proposal, including materials, dimensions, concept and connection to the site.

### Technical Information:

- Provide a technical overview of the fabrication and installation needs of the artwork. Indicate durability of the materials and the overall method of installation.

### Timeline:

- Estimate the number of weeks/months required for the fabrication of the proposed artwork.
- Estimate the number of days required for on-site installation of the proposed artwork.

### Additional Information:

- Provide any additional information, such as site/installation requirements, timeline challenges, budgetary constraints, etc. which need to be conveyed to the selection committee, project architect and/or construction project managers at the time of proposal submittal.

### References:

- Provide three (3) references along with their contact information.

|       |                |       |       |
|-------|----------------|-------|-------|
| Name  | Agency/Company | City  | Phone |
| Title | Address        | State | Email |

# Proposal Development

## **Proposal: Upload Project Budget**

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Draft and upload a budget. Provide approximations to the best of your ability. There is no need to submit detailed quotes from fabricators/vendors at this stage.

Your budget should include break-outs of the following:

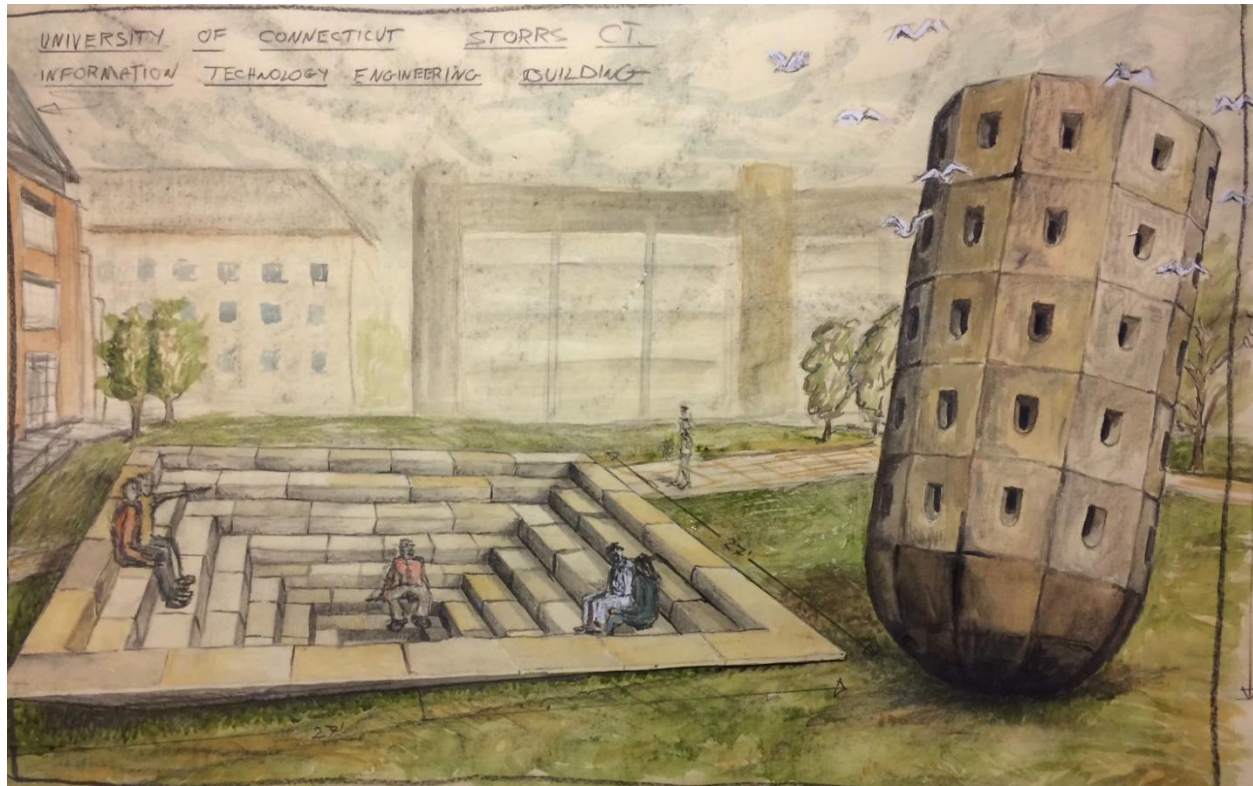
- Artist's Fee
- Materials
- Fabricating Fee / Assistants' Fee
- Travel to Site
- Transportation
- Installation (including site preparation)
- Lighting, framing or other "proper presentation" costs
- Studio and Operating Costs
- Insurance
- Photographic Documentation
- Public Report
- Identification Plaque

Customize your budget as needed to reflect the scope of your project.



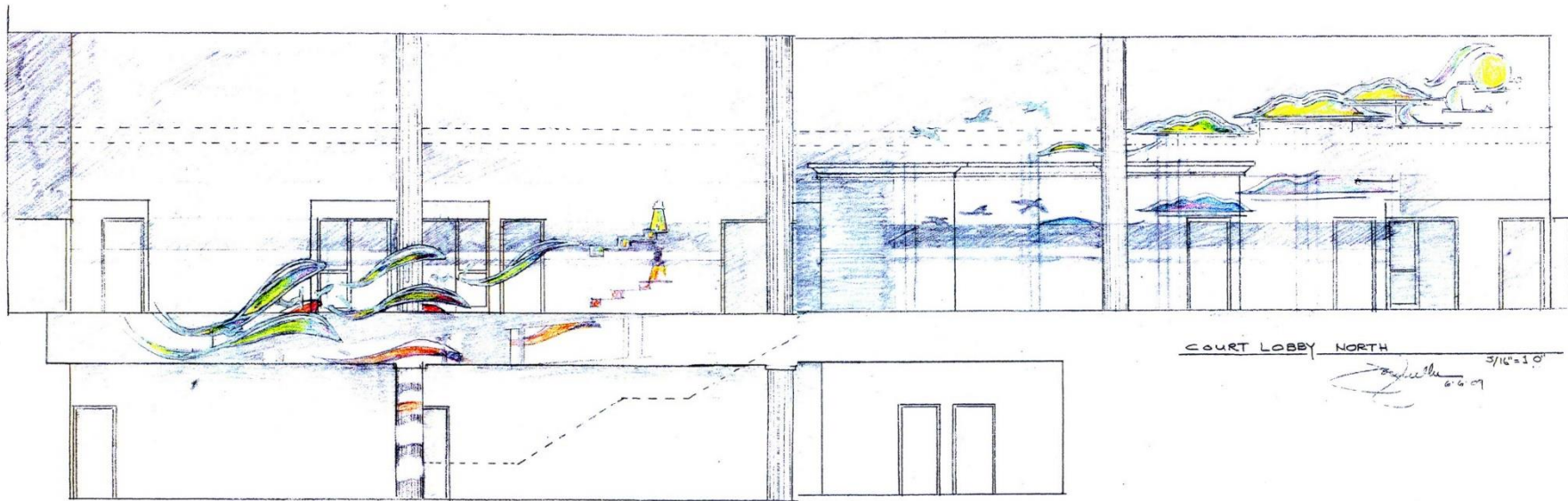
# Proposal to Finished Installation

*The Dove Tower and Steps to the Bottom of a Pyramid* by Ilan Averbuch for the University of Connecticut



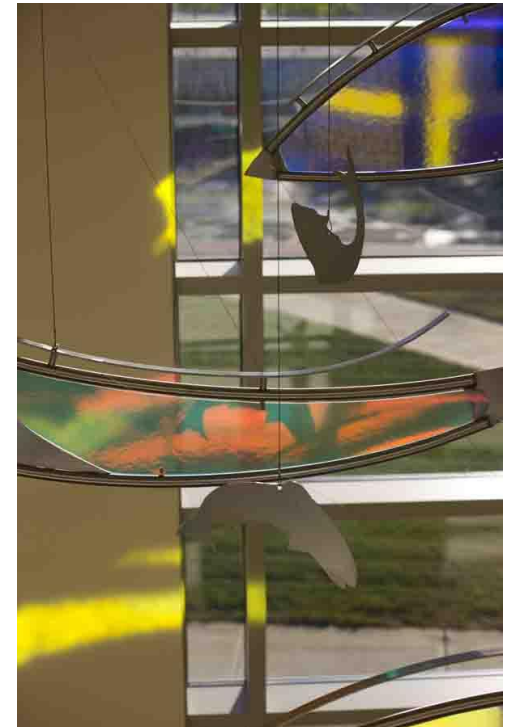
# Proposal to Finished Installation

*Safe Travels into the Light* by Joy Wulke for the Bridgeport Juvenile Courthouse



BRIDGEPORT SUPERIOR COURT CENTER FOR JUVENILE MATTERS

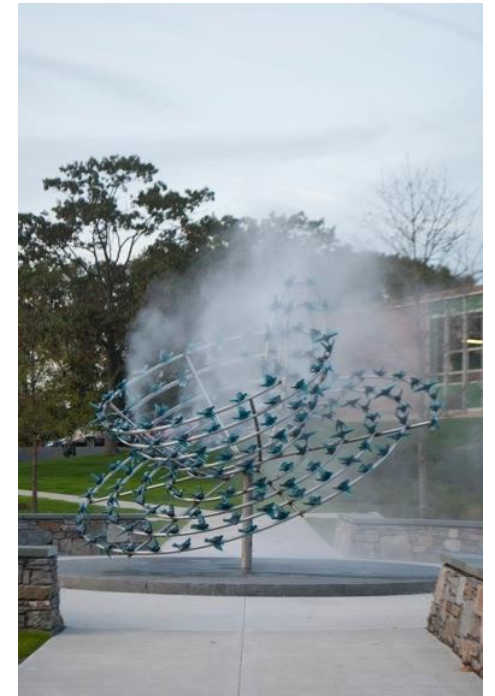
COURT LOBBY NORTH  
3/16/10  
Joy Wulke  
6.6.07





# Contract Documents

- Only artists may enter into a contract for an Art in Public Spaces Project
- Contracts are administered by the Department of Administrative Services, Construction Division Legal Office. *(UConn manages their own contracts)*



***Swarm*** by Dennis Oppenheim for Norwalk Community College in Norwalk



***Sonic Gates*** by Christopher Janney for Manchester Community College in Manchester



# Connecticut Artist Collection

Is a component of the Art in Public Spaces Program

- 10% of the 1% is allocated for the CT Collection

[Abe Ajay](#)  
[Michael Borders](#)  
[Joyce Brodsky](#)  
[Paul Cadmus](#)  
[Charles Cajori](#)  
[Robert Cottingham](#)  
[Roger Crossgrove](#)  
[Deborah Dancy](#)  
[William DeLottie](#)  
[Antonio Frasconi](#)  
[Gene Gort](#)  
[Jacqueline Gourevitch](#)  
[Philip Grausman](#)  
[Cleve Gray](#)  
[John Gregoropoulos](#)  
[Zbigniew Grzyb](#)  
[Barkley L. Hendricks](#)  
[Mundy Hepburn](#)

[Helena Hernmarck](#)  
[Lester Johnson](#)  
[Mary Kenealy](#)  
[Richard Klein](#)  
[Jak Kovatch](#)  
[Eva Lee](#)  
[Kari Lonning](#)  
[Richard Lytle](#)  
[Maureen McCabe](#)  
[Ed Johnetta Miller](#)  
[Norma Minkowitz](#)  
[Ken Morgan](#)  
[Kathryn Myers](#)  
[Robert Natkin](#)  
[Emily Nelligan](#)  
[Adam Niklewicz](#)  
[Robert Andrew Parker](#)

[Gabor Peterdi](#)  
[Werner Pfeiffer](#)  
[Miklos Pogany](#)  
[Tim Prentice](#)  
[Irene C. Reed](#)  
[Alyse Rosner](#)  
[Tommy Simpson](#)  
[George Soppelsa](#)  
[Harold Spencer](#)  
[Missy Stevens](#)  
[Matt Towers](#)  
[Philip Trager](#)  
[Peter Waite](#)  
[H. C. Westermann](#)  
[Tom Zetterstrom](#)  
[Edward Zucca](#)

